



Andrea Huber
Soprano

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OPERA

La traviata

“Andrea Huber as *Violetta* infuses every phase of the consumptive courtesan’s life with a downright frightening intensity.”

-Opernwelt

An Ideal Violetta — ...A word about her acting prowess: The way she fumbles with her glasses in order to read the letter from Germont (which she by now knows by heart), is only one of a thousand touching gestures of the singer, with a refreshing naturalness rare on the operatic stage. And she sings the part impressively, mastering the coloratura, and ruling over the high notes (including the Eb) with a shining sovereignty. But above all else, this artist knows how to convey suffering through her singing, which can move one to tears. She was rewarded by the kind of ovations you don’t hear everyday.”

-Oper und Konzert

Figaros Hochzeit

“An artist of exceeding charm, grace, wit and intelligence.”

-Top Magazine, Düsseldorf

“She is an excellent lyric soprano—the fact she sings AND acts the role of the Countess brilliantly is simply a matter of course with her!”

-Rheinische Post, Krefeld

OPERETTA

Die schöne Helena

“Andrea Huber has it all: she sings wonderfully, is gorgeous to look at, and can move well onstage. She can make you believe that once upon a time, wars broke out because of beautiful women!”

-West German Radio

“A sparkling artist to whom the gods of Olympus bestowed everything: beauty, vocal talent, and a mischievous charm.”

-Journal du Jura, Bern

Die Fledermaus

“There were some hilarious moments for a few of the singers as well: the young American soprano, Andrea Huber as Rosalinde, for example, when she would fall into an astonishingly accurate Viennese dialect! And she sustained the level of believability right through to the Hungarian countess— but vocally and dramatically, Huber hits the nail on the head every time.”

-Rheinische Post, Mönchengladbach

IN RECITAL

“This singer not only has a gorgeous voice at her command, she also possesses a fascinating stage presence. Her *Lieder* singing reveals a sense of the unspoken; for all that which can be felt *between* the lines of lyric poetry.”

-Rhein Main Presse, Worms

“The *Lieder* of Richard Strauss seem to fit this American soprano like a glove: *Ruhe, meine Seele, Morgen, Allerseelen*, and above all, the dramatically moving *Befreit* were the highpoints of the evening. The *Marschallin* is definitely in her future.”

-Frankfurter Allgemeine Zeitung

“SUMMER-DREAM WITH MUSICAL SETTINGS OF SHAKESPEARE”

-Herrnsheimer Gottliebenkapelle offered magical surroundings for soprano Andrea Huber’s Recital

“Do You Like Shakespeare?” was the motto chosen by Andrea Huber for her Liederabend. The program offered musical settings of selected Shakespearean texts from the pens of well-known composers. And what better way to begin than with a piece by Henry Purcell, a compatriot of Shakespeare’s, and moreover, was born shortly after the death of the Bard?

And then came the sound of Huber’s voice—first with “If Music Be the Food of Love”, then Haydn’s “She never told her love”—whose brilliance, diversity of timbre and warmth captivated the audience from the very beginning and kept them under her spell. A bit more modern were Schubert’s “Hark, hark the lark” and the three Ophelia songs by Richard Strauss; throughout the whole, however, the two musicians never lost sight of the time-period of the English prince of poets.

One of the three sonnets, set impressively and tenderly by the American composer Michael Horvit, perfectly described the atmosphere in the chapel courtyard: “*Shall I compare thee to a summer’s day?*” Erika Le Roux’s lyrical playing enchanted, while the clarinet of Laszlo Dömötör was gloriously lulling and delicate.

After “Je veux vivre” from Gounod’s *Romeo et Juliette*, and “Assisa a piè d’un Salice”, from Rossini’s “Otello”, the difference was like day and night during the closing highlights as Huber languished as Verdi’s Desdemona; and *then*, in reference to *The Taming of the Shrew*, elucidated the thoughts of Kate in Cole Porter’s “I hate men” from *Kiss Me, Kate*. With the first encore, Huber encouraged the audience to “Brush up your Shakespeare” and her second encore, “Greensleeves”, greeted with contented sighs from the audience, rounded off the evening with style.

-Philip Schäfer, *Wormser Zeitung* 6 July, 1999